

2003-2004



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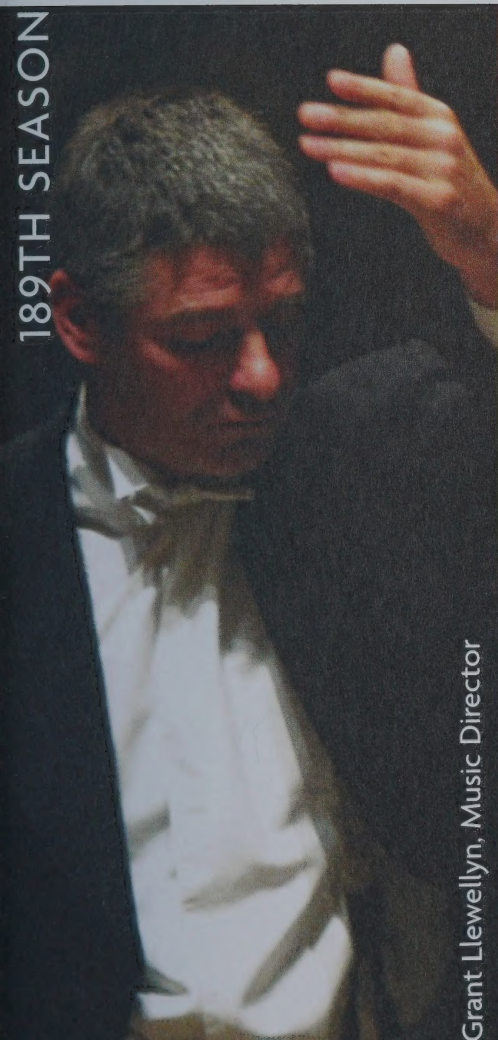
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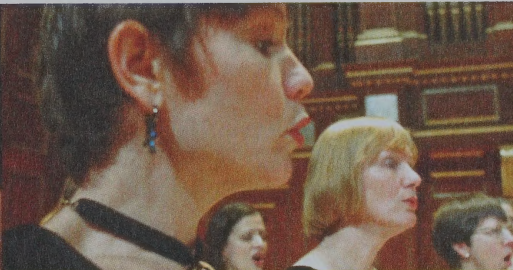
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189TH SEASON



Grant Llewellyn, Music Director

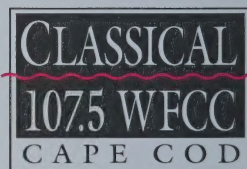
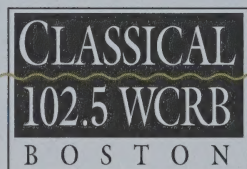
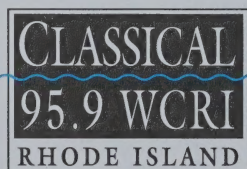


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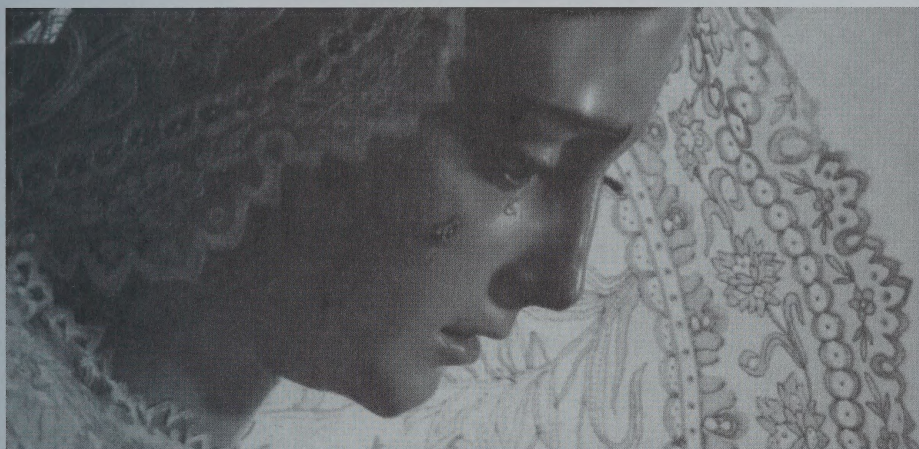
*Relax* ... and enjoy the music.





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*— Rich Warren*

# Program

## 2003–2004 Season

Friday, September 19, 8.00pm

Saturday, September 20, 8.00pm

Sunday, September 21, 3.00pm

Cutler Majestic Theatre at Emerson College, Boston

*Principal Production Sponsors:*

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### ***Vespro della Beata Vergine (1610)***

Claudio Monteverdi

(1567–1643)

Grant Llewellyn, conductor

Chen Shi-Zheng, conception and direction

Restu Imansari Kusumaningrum, dancer

Retno Wulan Sulanjari, dancer

Aloysia Neneng Yuniarti, dancer

Song Yang, dancer

Qian Yi, dancer

Kana Sato, dancer

Eko Supriyanto, dancer

Yi Liming, set and lighting design

Cheng Shuyi, costume design

Elisabeth Motley, assistant director

Abbie Katz, production consultant

Caleb Wertenbaker, production manager

Darren Brannon, stage manager

---

The program will run for approximately ninety minutes and will be performed without intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.



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# Synopsis

## Monteverdi: *Vespers*

### 1. Opening Ceremony

Singers: Gerald Thomas Gray, tenor  
*Chorus*

### 2. Procession

Singers: Kristin Watson, soprano  
Shannon Larkin, soprano  
Aaron Sheehan, tenor  
Mark Sprinkle, tenor  
*Chorus*

Dancers: *Ensemble*

### 3. Dance of the Black Virgin

Singer: Gerald Thomas Gray, tenor  
Dancer: Restu Imansari Kusumaningrum

### 4. Worship of the Virgin Mary

Singers: Kristin Watson, soprano  
Shannon Larkin, soprano  
Aaron Sheehan, tenor  
Mark Sprinkle, tenor  
David Kravitz, baritone  
Aaron Engebret, baritone  
*Chorus*

Dancers: *Ensemble*

### 5. Love Duet in Three Parts

Singers: Jayne Tankersley, soprano  
Anne Harley, soprano  
Dancers: Alyosia Neneng Yunianti  
Retno Wulan Sulanjari

### 6. Ordering the Constellations

Singers: Susan Consoli, soprano  
Janice Giampa, soprano  
Susan Byers Paxson, alto  
Ryan Turner, tenor  
David McSweeney, tenor  
Donald Wilkinson, baritone  
Dancers: Kana Sato  
Song Yang  
Qian Yi

### 7. Did you see the Miracle?

Singers: Aaron Sheehan, tenor  
Mark Sprinkle, tenor  
Gerald Thomas Gray, tenor  
Dancer: Eko Supriyanto

### 8. Innocence

Singers: *Chorus*  
Dancers: Alyosia Neneng Yunianti, lead  
Song Yang  
Kana Sato  
Retno Wulan Sulanjari  
Qian Yi

### 9. Object of Desire

Singers: David Kravitz, baritone  
Aaron Engebret, baritone  
Dancers: Restu Imansari Kusumaningrum  
Eko Supriyanto  
*Ensemble*

### 10. Hymn of Praise

Singers: *Chorus*

### 11. Anticipation

Singer: Paula Murrihy, mezzo-soprano

### 12. Procession continued

Singers: *Chorus*  
Dancers: *Ensemble*

### 13. Heaven and Earth

Singers: *Chorus*  
Dancers: *Ensemble*

# Program Notes

## Uninvited Ideas

The *Vespers* was born out of a difficult period in Monteverdi's career. His employer, the Duke of Gonzaga, had kept him overwhelmingly busy with commissions in the early years of the 17th century. First there was his groundbreaking opera *Orfeo* in 1607; as an

### NOTES IN BRIEF

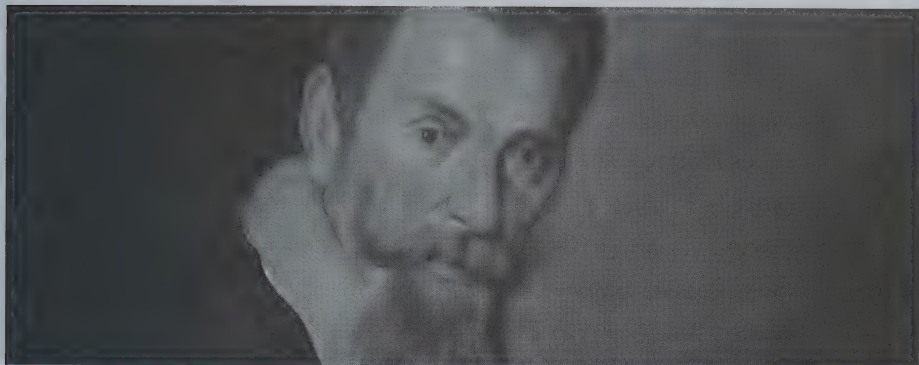
A lone tenor intones a bit of ancient chant. Suddenly the air is filled with a massive D major chord, ornamented with joyous fanfares. This is the sound of a new era, the dawn of the seventeenth century; Monteverdi's *Vespers* is a work that inaugurates the Baroque. Published in 1610, this brilliant collection of liturgical music won Monteverdi the important position of music director at San Marco in Venice, and remains a lasting monument to his art.

Monteverdi's *Vespers* has several elements. First, there are five big psalm settings; for each, Monteverdi uses its ancient chant as a *cantus firmus* threading its way through every verse. He finds wonderfully different ways of treating these psalm-tones—in a web of imitative counterpoint, or with the whole chorus reciting together, or with the *cantus firmus* as one voice in a florid solo ensemble. In between these psalms, Monteverdi introduces small-scale motets for solo voices, which grow increasingly elaborate in the course of the collection. Lastly, there are some other items: a dancing instrumental *sinfonia* accompanying a repeated acclamation, a beautiful treatment of the ancient hymn-tune "Ave Maris Stella," and a splendid *Magnificat*, where Monteverdi uses all his compositional resources to set Mary's own words.

homage to that work, Monteverdi quotes its opening *toccata* in the first music of the *Vespers*. The following year a royal wedding was held at court, and Monteverdi provided *Il Ballo delle Ingrate* and a new opera, *Arianna*, for the festivities. Afterwards Monteverdi was so exhausted that he fled to his family home in Cremona. He wrote the Duke that "unless I take a rest from toiling away at music for the theater, my life will indeed be a short one, for as a result of my labors (so recent and of such magnitude) I have had a frightful pain in my head ... so far it hasn't been possible to get even partly better."

Clearly, the life of a court musician, endlessly dependent on the whims of a patron, was neither healthy nor very remunerative. Monteverdi began to look around for something that would be a little more stable, which in the 17th century meant a position at some important church. The problem with this plan was that Monteverdi hadn't actually composed much religious music. The collection he published in 1610 changed all that. It's an anthology that shows off the full range of Monteverdi's talents in church music—a range that no other contemporary could begin to match. The collection is actually in two parts. The first half is a mass in the traditional Renaissance polyphonic style known as the *prima prattica*, presumably a bid to interest more conservative prospective employers like the dedicatee, Pope Paul V. But the rest of the volume is something very different. In sharp contrast to the





**A portrait of Claudio Monteverdi by an unknown artist.**

austere *a cappella* polyphony of the Mass, Monteverdi provides a sumptuously theatrical set of music for the Vespers service. This was a dramatic demonstration that the new music of the 17th century, the *seconda prattica*, was at home as much in the church as in the opera house.

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**Clearly, the life of a court musician, endlessly dependent on the whims of a patron, was neither healthy nor remunerative.**

---

Northern Italy had a tradition of elaborate Vespers settings, and the more scholars investigate this period, the more they find that Monteverdi's blend of chorus, instruments, and florid solo singing is characteristic of the time. But no one in the early 17th century demanded such virtuosity from everyone, and no one else had the vision or compositional control to create such spectacular musical structures. Complicating the game, Monteverdi chooses to use the traditional psalm-tones all the way through his psalm-settings; in the first psalm, *Dixit Dominus*, you can hear it most clearly in the first solo episode, a duet of two sopranos singing in florid imitation over the bass' *cantus firmus*. Since these psalm-tones are designed for reciting lots of text, they're full of

repeated notes, so it's a real challenge for Monteverdi to create harmonic interest and structure out of them. The psalm ends, as always, with the invocation of the Trinity. As in most of these psalms, Monteverdi transposes the psalm-tone down a step for this "Gloria Patri," ushering us into a different tonal realm.

As a substitute for the usual chanted antiphon, Monteverdi follows this massive psalm with an intimate solo motet. Its seductive text is taken from the *Song of Songs*; the "beloved" can be read as the soul, as the Virgin Mary, or as the Church, depending on your allegorical mood. The next psalm, *Laudate pueri Dominum*, opens with a tutti texture similar to *Dixit Dominus*, but then it turns into a series of virtuoso trios, divided among the solo voices. Here the *cantus firmus* migrates upwards through the voices as the duetting voices move downwards, until the two solo basses are left alone. The whole chorus returns with a tremendous rising surge on "Suscitans," one of a number of vivid moments of word-painting in this psalm. The work closes "as it was in the beginning," with a return to the opening music; the final *Amen* is a tapestry of imitation, out of which the two solo tenors emerge for a last duet that alights, gently, on a unison.

The next motet, *Pulchra es*, is both a solo and a duet: each section is first sung solo, then repeated as part of a close-harmony duet. The psalm which

follows, *Laetatus sum*, abandons a strict diet of psalm-tones to organize itself around a series of repeating bass-line patterns. The most memorable of these opens the psalm, one of the first great walking basses of Western music. Then comes the ornate and mysterious motet *Duo seraphim*. In keeping with the motets' increasing level of complexity, this begins as an elaborate duet, then is transfigured into a trio: throughout, the mood is mystical and ecstatic.

The three psalms we've heard so far are compositionally similar, alternating melismatic solo parts with grand tuttis. With the last two psalms, we are in a different sonic world; they were probably written earlier than the others. *Nisi Dominus* is written for ten independent parts which toss their phrases back and forth with great invention and energy. In *Lauda Jerusalem*, the chorus is seven-part, with the tenor part holding the *cantus firmus*. In between these two, *Audi coelum* is yet another kind of solo motet, one that was very popular at the turn of the seventeenth century. This is the motet *in echo*, with a distant voice answering and completing the tenor's impassioned declarations to Mary. Halfway through,

the music shifts to a different tonal center as the soloist sings that "all the earth worships her," and at the crucial word "omnes," we suddenly get the brilliant sound of the tutti chorus.

Then come three very different works. The first is a litany, where the soprano repeats "Holy Mary, pray for us" as the instruments dance around her in an elaborate sonata. The ancient hymn *Ave maris stella* follows, with its tune transformed into a variety of meters. The *Vespers* ends with a *Magnificat*, the most spectacular work of a spectacular collection. Again, Monteverdi takes the *cantus firmus* as an organizing principle throughout, but here each verse is treated as a separate movement, with much decoration and elaboration by solo voices and instruments.

—Robert Mealy

Scholar and performer Robert Mealy has recorded and toured with many period instrument ensembles, including *Sequentia*, the *King's Noyse*, *Les Arts Florissants*, the *Boston Camerata*, and the *Handel and Haydn Society*. He frequently writes on music, and teaches historical performance at Harvard and Yale.

## Unfamiliar instruments

To make his *Vespers* as splendid as possible, Monteverdi used every musical resource available to him in 1610, including some instruments and techniques that may not be so familiar today. The *cornetto*, for example, had its heyday in the early 17th century, when it rivaled the violin in expressiveness and virtuosity. It's a curved instrument made out of wood, covered in leather, and played with a trumpet-style mouthpiece. The stringed instruments are more familiar, at least those played with a bow; but you may be wondering what the enormously long plucked instrument is onstage. This is the *chittarone*, or theorbo, one of the most important continuo instruments of the 17th century. It's similar to a lute, with an added set of bass-strings to play as far down as low G.

Although the voice is the instrument that has changed the least from then to now, the way of using it has transformed completely. A singer taking on this virtuoso repertoire must learn a complex vocabulary of vocal ornaments, and master everything from the long swelling *mesa di voce* to intricate passagework at high velocity. Monteverdi, unusually, writes out everything that he wants, so this work is a remarkable document of ornamentation—all designed to astonish, to enrapture, and to move the soul.



# Director's Notes

Chen Shi-Zheng



**Claudio Monteverdi**

In the winter of 1998, when I was rehearsing in Shanghai for *The Peony Pavilion*, a friend from Paris brought me a CD of Monteverdi's *Orfeo*. She thought that someday I should stage a Monteverdi opera. After a long day's rehearsal, I would switch from Chinese opera to Monteverdi's music and find another whole world of beauty. I fell in love with his music.

Once, in Taos, New Mexico, I visited a temple where Mexicans there had created extraordinary artifacts of their own Virgin Mary. In a small,

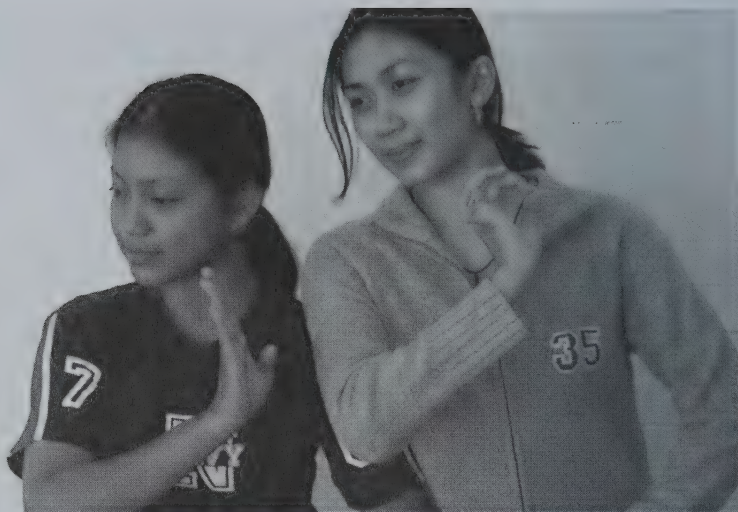
stuffy adobe house they lit candles; many went into a trance. I was fascinated with what the power of inner vision could do to individual human beings.

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**My staged version of Monteverdi's *Vespers* is a modern ceremony from an Asian perspective in which the Virgin Mary is celebrated as an icon of universal love.**

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When I visited Indonesia several years ago I found a photo of an old Indonesian woman running away from chaos with only a porcelain statue of the Virgin Mary carried upon her head. It reminded me of images I had of villages in the Chinese countryside, where there are peasants who also worship this Virgin Mary, and did so in



**Dancers Aloysia Neneng Yunianti and Retno Wulan Sulanjari**

secret when the government disallowed it. My staged version of Monteverdi's *Vespers* is a modern ceremony from an Asian perspective in which the Virgin Mary is celebrated as an icon of universal love.



I met dancer Eko Supriyanto in 1997. I admired his dancing and hoped to have a chance to work with him. Monteverdi's music brought me images of his movements, and he was a natural choice when I thought about casting this piece.

In this production, a rare and beautiful mix of traditional dance forms from Asia—Javanese court dance, Balinese Lagon, and Chinese martial arts—are used as a starting point to create a contemporary dance ritual. Each of the seven

young Asian dancers brings to the stage his or her own world of happiness, despair and loneliness in search of love. We see these dancers—their very existence, their parallel lives, their longing for love, their images of purity—in relation to their vision of the Virgin Mary.

The ornate gestures and delicate movements of these classically trained Asian dancers mirror the intricacy of Baroque music. Though from opposite worlds, the music and dance exist in harmony.

Love is the subject of the *Vespers*. The music is Monteverdi's enchanting love song to the Virgin Mary. This is mine, to his.

—Chen Shi-Zheng



# Artist Profiles

## Grant Llewellyn, conductor



Grant Llewellyn, now in his third season as Music Director of the Handel and Haydn Society, has earned the acclaim of critics and audiences alike, and has established his presence as an engaging and dynamic force in Boston's musical life. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Associate Conductor of the BBC National Orchestra of Wales, Principal

Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. Mr. Llewellyn retains an especially close link with the BBC National Chorus and Orchestra of Wales, where he holds the title of Conductor in Residence. He has appeared as guest conductor with leading orchestras of the world. Recent projects include Mr. Llewellyn's debut with the English National Opera conducting *The Magic Flute*, *Dido and Aeneas* at Spoleto USA, and a recent profile in a BBC Wales TV documentary. This coming season includes appearances with Opera North in Leeds, the Utah Symphony Orchestra, the Kansas City Symphony, and the Boston Symphony Orchestra.

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## Chen Shi-Zheng, direction



Chen Shi-Zheng is a director, choreographer, singer, and actor. He studied with some of the great masters of Chinese opera and became a leading traditional opera actor, performing in many productions throughout China. Mr. Chen emigrated to the United States in 1987 and has worked to create a new expression that crosses the boundaries between music, opera, theater, and

dance, and between nationalities. In 1999, his staging of Tang Xianzu's complete *Peony Pavilion* premiered as part of the Lincoln Center Festival. This production has subsequently been presented throughout the world and has been filmed for home video release. In 2000 he received the title of Chevalier in the Order of Arts and Letters from the French Government. Recent directing projects include work at the Spoleto Festival USA with conductor Grant Llewellyn, Lincoln Center Theatre, the Festival d'Automne à Paris, Hebbel-Theater in Berlin, and the Ensemble Modern in Frankfurt. Currently Mr. Chen is developing two Chinese theater works: *Snow in June* for ART in Cambridge, MA; and *Peach Blossom Fan* for the Center for New Theatre at the California Institute of the Arts.

# Handel and Haydn Society

Under the leadership of music director Grant Llewellyn and conductor laureate Christopher Hogwood, the Society is a leader in historically informed performance, specializing in music for chorus and orchestra from the Baroque and Classical eras. Each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which it was composed. Now in its 189th season, the Society has a long tradition of musical excellence, including the American premieres of Handel's *Messiah* (1818), which the Society has performed every year since 1854, Haydn's

*The Creation* (1819), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1889). Recent seasons have offered collaborations with prominent jazz artists, a series of semi-staged operas, and weekend-long festivals. Handel and Haydn has been featured nationwide on NPR's acclaimed "SymphonyCast" program and on numerous recordings, including Sir John Tavener's *Lamentations and Praises* for which it won a 2002 Grammy® Award. The organization's Educational Outreach Program brings the joy of classical music to more than 10,000 students each year in over 50 public schools throughout Massachusetts.

## Restu Imansari Kusumaningrum, dancer

Restu Imansari Kusumaningrum has danced since the age of six. She has never attended a formal arts/dance school, but has instead sought out and studied traditional dance, including Cirebon-style mask dance in Losari, body motion training with the Theatre Koma group, and ecstatic-humanistic dance traditions in Korea. She has performed throughout Indonesia and toured internationally at festivals in Mexico, Moscow, Spain, Portugal, New

York, Germany, Australia, Korea and Japan. During her career she has also collaborated with many different artists from many different disciplines. Restu recently hosted an international dance/theatre workshop at the Bali Purnati Center for the Arts to develop a contemporary theatre opera piece based on the ancient creation Epic "La Galigo."

## Eko Supriyanto, dancer

Eko Supriyanto is a graduate of the Indonesian Institute of the Arts (ITSI), and earned his MFA at the UCLA Department of World Arts and Cultures. Today he is active as a performer and choreographer throughout Indonesia, Asia, Europe and the United States. His work has been featured at the Indonesian Dance Festival, Makasar Dance Festival, and Festival Seni Surabaya. From 1998 to 2001 Eko produced the performance series "Second Journey," which toured Indonesia and included a roster of international artists. Eko has taught at California State University Long Beach,

University of California at Irvine, the University of California at Santa Barbara, and the University of Wisconsin at Milwaukee. He danced and choreographed a production of Ligeti's opera *Le Grand Macabre*, directed by Peter Sellars at the Chatelet Theatre du Paris, and has served as a Javanese dance consultant for Julie Taymor's *Lion King* at the Pantages Theatre in Hollywood as well as the National Touring production. Eko was one of the featured dancers on Madonna's *Drowned* world tour in 2001. He participated in the "Asia On the Road" Festival in Copenhagen in August, 2003.



## Kana Sato, dancer

Kana Sato was born and raised in Sendai, Japan, where she studied Japanese dance. Kana holds a Bachelor's of Fine Arts degree from California State University at Long Beach and has received

numerous awards and scholarships from, among others, the American Dance Festival. She joined Shen Wei Dance Arts in 2001.

## Retno Wulan Sulanjari, dancer

Retno Wulan Sulanjari began her dance training at the court of the Mangkunegaran Palace, being instructed by a member of the Royal Family, and continued her studies at the University of Art and Dance in Solo. Currently Retno is a Royal Dancer

at the Mangkunegaran Palace and the Dancer of the Holy Dance in the Royal Court. In 2001, Retno performed in CINA, which celebrated Indonesia's National Independence Day, and toured to Shanghai, Beijing, Xia Men, and Huan Zhu.

## Song Yang, dancer

Song Yang studied at the Chinese Opera School of Fuxuen, where she specialized in the daomadan (warrior) roles, before becoming a teacher at the Academy of Traditional Opera in China. Named best professor of the School of Opera in Peking,

and recipient of numerous national prizes, Song Yang appeared with various ensembles such as the Peking Opera Company in China, Japan, and Europe, and performed many roles, including Madame Du in *The Peony Pavilion*, directed by Chen Shi-Zheng.

## Qian Yi, dancer

Qian Yi studied for eight years with the Kunju masters of the Shanghai Opera School. Famed for her performances in *The Legend of the White Serpent* and in scenes from Tang Xianzu's *The Peony Pavilion*, she appeared in theatres throughout China. The Chinese Minister of Culture awarded her the title of National Best

Young Kunju Actress. Qian Yi has made numerous appearances in the starring role of Du Liniang in *The Peony Pavilion*, directed by Chen Shi-Zheng. In 2001, she made her English language debut in Chen Shi-Zheng's workshop of Ji Junxiang's *The Orphan of Zhao*, produced by Lincoln Center Theatre.

## Aloysia Neneng Yunianti, dancer

Aloysia Neneng Yulianti began her dance training at the court of the Mangkunegaran Palace, being instructed by a member of the Royal Family, and continued her studies at the University of Art and Dance in Solo. Currently Aloysia is a Royal Dancer

at the Mangkunegaran Palace and the Dancer of the Holy Dance in the Royal Court. She has performed at the Rewang Dance Competition, the Jakarta Art Performance Festival, and the Borobudur International Festival.

# Handel and Haydn Society Orchestra

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Julie Leven

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**Linda Quan**  
*Dr. Lee Bradley III Chair*  
Jane Starkman

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David Miller  
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Laura Jeppesen

## **BASS**

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Janice Giampa  
Anne Harley  
Shannon Larkin  
Jayne Tankersley  
Kristen Watson

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Paula Murrithy  
Susan Byers Paxson

## **TENOR**

Charles Blandy  
Gerald Thomas Gray  
Murray Kidd  
David McSweeney  
Arthur Rawding  
Aaron Sheehan  
Mark Sprinkle  
Ryan Turner

## **BASS**

Aaron Engebretth  
Brett Johnson  
David Kravitz  
Donald Wilkinson

*The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.*

# Technical Staff

Roy MacFarlane, technical director  
James McCartney, sound designer  
Katherine Wray, assistant stage manager

Mercedes Roman-Manson, master electrician  
Peter Nabut, sound engineer

Flying by Foy



# Program Text

## Monteverdi: *Vespers*

### 1. Versicle and Response *Deus in adiutorium meum*

Deus in adiutorium meum intende.

Domine ad adiuvandam me festina.

Gloria Patri, et Filio,

et Spiritui Sancto.

Sicut erat in principio, et nunc et semper,

et in secula seculorum. Amen. Alleluia.

O God make speed to save me.

O Lord make haste to help me.

Glory be to the Father and to the Son

and to the Holy Ghost.

As it was in the beginning, now and for ever,

world without end. Amen. Alleluia.

### 2. Psalm 109 *Dixit Dominus*

Dixit Dominus Domino meo:

sede a dextris meis, donec ponam inimicos

tuos scabellum pedum tuorum.

Virgam virtutis tuæ emittet Dominus ex Sion:

dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuæ;

in splendoribus sanctorum

ex utero ante luciferum genui te.

Iuravit Dominus et non pænitebit eum;

tu es sacerdos in æternum

secundum ordinem Melchisadech.

Dominus a dextris tuis confregit

in die iræ suæ reges.

Iudicabit in nationibus, implebit ruinas:

conquassabit capita in terra murtorum.

De torrente in via bibet;

propterea exaltabit caput.

Gloria Patri, et Filio,

et Spiritui Sancto.

Sicut erat in principio, et nunc et semper

et in sæcula sæculorum. Amen.

The Lord said unto my Lord:

sit thou at my right hand, until I make

thine enemies thy footstall.

The Lord shall send the rod of thy strength out of Sion:

rule thou in the midst of thine enemies.

Thine is the foundation in the day of thy power;

in the beauties of holiness

I have born thee from the womb before the morning star.

The Lord hath sworn and will not repent;

thou art a priest for ever

after the order of Melchisadech.

The Lord at thy right hand has broken

kings in the day of his anger.

He will judge the nations, he will fill them with ruins:

he will break the heads in the populous land.

He shall drink of the torrent on the way;

therefore he shall lift up his head.

Glory be to the Father and to the Son

and to the Holy Ghost.

As it was in the beginning, now and for ever,

world without end. Amen.

### 3. Motet *Nigra sum*

Nigra sum sed formosa filia Ierusalem.

Ideo dilexit me Rex, et introduxit

in cubiculum suum et dixit mihi:

surge, amica mea, et veni.

Iam hiems transiit, imber abiit et recessit,

flores apparuerunt in terra nostra;

tempus putationis advenit.

I am a black but beautiful daughter of Jerusalem.

So the King loved me, and led me in

to his bedroom and said to me:

Arise, my love, and come away.

Now winter has passed, the rain has gone

and flowers have appeared in our land;

the time of pruning has come.

**4. Psalm 112 *Laudate pueri***

Laudate pueri Dominum:  
 laudate nomen Domini.  
 Sit nomen Domini benedictum,  
 ex hoc nunc, et usque in seculum.  
 A solis ortu usque ad occasum,  
 laudabile nomen Domini.  
 Excelsus super omnes gentes Dominus,  
 et super cœlos gloria eius.  
 Quis sicut Dominus Deus noster,  
 qui in altis habitat et humilia  
 respicit in cœlo et in terra,  
 suscitans a terra inopem  
 et de stercore erigens pauperem,  
 ut collocet eum cum principibus,  
 cum principibus populi sui?  
 Qui habitare facit sterilem in domo,  
 matrem filiorum lætāntem.  
 Gloria Patri, et Filio,  
 et Spiritui Sancto.  
 Sicut erat in principio, et nunc et semper  
 et in sæcula sæculorum. Amen.

**5. Motet *Pulchra es***

Pulchra es, amica mea,  
 suavis et decora filia Ierusalem.  
 Pulchra es, amica mea, suavis  
 et decora sicut Ierusalem,  
 terribilis sicut castrorum acies ordinata.  
 Averte oculos tuos a me,  
 quia ipsi me avolare fecerunt.

**6. Psalm 121 *Lætatus sum***

Lætatus sum in his quæ dicta sunt mihi:  
 in domum Domini ibimus.  
 Stantes erant pedes nostri in atriis tuis Ierusalem;  
 Ierusalem, quæ ædificatur ut civitas  
 cuius participatio eius in idipsum.  
 Illuc enim ascenderunt tribus,  
 tribus Domini, testimonium Israël  
 ad confitendum nomini Domini.  
 Quia illic sederunt sedes in iudicio,  
 sedes super domum David.  
 Rogate quæ ad pacem sunt Ierusalem  
 et abundantia diligentibus te.  
 Fiat pax in virtute tua  
 et abundantia in turribus tuis.  
 Propter fratres meos et proximos meos  
 loquebar pacem de te.  
 Propter domum Domini Dei nostri  
 quæsi bona tibi.  
 Gloria Patri, et Filio,  
 et Spiritui Sancto.  
 Sicut erat in principio, et nunc et semper  
 et in sæcula sæculorum. Amen.

Praise the Lord, ye children,  
 praise the name of the Lord.  
 Blessed be the name of the Lord,  
 from this time forth for evermore.  
 From sunrise to sunset,  
 the Lord's name is worthy of praise.  
 the Lord is high above all nations  
 and his glory above the heavens.  
 Who is like the Lord our God,  
 who dwells on high and looks down on  
 the humble things in heaven and earth,  
 raising the helpless from the earth  
 and lifting the poor man from the dunghill  
 to place him alongside princes,  
 with the princes of his people?  
 He makes a home for the barren woman,  
 a joyful mother of children.  
 Glory be to the Father and to the Son  
 and to the Holy Ghost.  
 As it was in the beginning, now and for ever,  
 world without end. Amen.

You are beautiful, my love,  
 a sweet and comely daughter of Jerusalem.  
 You are beautiful, my love, sweet  
 and as comely as Jerusalem,  
 terrible as the sharp lines of a military camp.  
 Turn your eyes from me,  
 because they have put me to flight.

I was glad when they said unto me:  
 we shall go into the house of the Lord.  
 Our feet were standing within thy gates, O Jerusalem;  
 Jerusalem, which is built as a city  
 that is compact together.  
 For thither ascend the tribes,  
 the tribes of the Lord, to testify unto Israel,  
 to give thanks to the name of the Lord.  
 For there are the seats of judgment,  
 the seats over the house of David.  
 O pray for the peace of Jerusalem  
 and may prosperity attend those who love thee.  
 Peace be within thy strength,  
 and prosperity within thy towers.  
 For my brothers and my neighbors' sake,  
 I will ask for peace for thee;  
 for the sake of the house of the Lord our God  
 I have sought blessings for thee.  
 Glory be to the Father and to the Son  
 and to the Holy Ghost.  
 As it was in the beginning, now and for ever,  
 world without end. Amen.



**7. Motet Duo Seraphim**

Duo Seraphim clamabant alter ad alterum:  
 Sanctus, sanctus, sanctus Dominus Deus Sabaoth:  
 plena est omnis terra gloria eius.  
 Tres sunt qui testimonium dant in coelo:  
 Pater, Verbum et Spiritus Sanctus:  
 et hi tres unum sunt.  
 Sanctus, sanctus, sanctus Dominus Deus Sabaoth:  
 plena est omnis terra gloria eius.

**8. Psalm 126 Nisi Dominus**

Nisi Dominus aedificaverit domum,  
 in vanum laboraverunt qui aedificant eam.  
 Nisi Dominus custodierit civitatem,  
 frustra vigilat qui custodit eam.  
 Vanum est vobis ante lucem surgere:  
 surgite postquam sederitis,  
 qui manducatis panem doloris.  
 Cum dederit dilectis suis somnum;  
 ecce hereditas Domini, filii:  
 merces, fructus ventris.  
 Sicut sagittæ in manu potentis:  
 ita filii excussorum.  
 Beatus vir qui implevit desiderium suum ex ipsis:  
 ex ipsis: non confundetur  
 cum loquetur inimicis suis in porta.  
 Gloria Patri, et Filio,  
 et Spiritui Sancto.  
 Sicut erat in principio, et nunc et semper  
 et in sæcula sæculorum. Amen.

**9. Motet Audi cœlum**

Audi cœlum verba mea,  
 plena desiderio  
 et perfusa gaudio.

Audio.

Dic, quæso, mihi: Quæ est ista  
 quæ consurgens ut aurora  
 rutilat, ut benedicam?

Dicam.

Dic, man ista pulchra ut luna,  
 electa ut sol replet lætitia  
 terras, coelos, maria.

Maria.

Maria Virgo illa dulcis,  
 prædicata de prophetis Ezechielis  
 porta orientalis,

Talis.

illa sacra et felix porta,  
 per quam mors fuit expulsa,  
 introducta autem vita,

Ita.

quæ semper tutum est medium  
 inter homines et Deum

Two Seraphim were calling one to the other:  
 Holy, holy, holy Lord God of Hosts:  
 the whole earth is full of his glory.  
 There are three who give testimony in heaven:  
 the Father, the Word and the Holy Spirit:  
 and these three are one.  
 Holy, holy, holy Lord God of Hosts:  
 the whole earth is full of his glory.

Except the Lord build the house,  
 they labor in vain that build it.  
 Except the Lord keep the city,  
 the watchman waketh but in vain.  
 It is vain for you to rise before dawn:  
 rise when you have sat down,  
 ye who eat the bread of sorrow,  
 when he has given sleep to those he loves,  
 Behold, children, are an inheritance of the Lord,  
 a reward, the fruit of the womb.  
 As arrows in the hand of the mighty,  
 so are children of the vigorous.  
 Blessed is the man who has fulfilled his longing  
 by them: he shall not be perplexed  
 when he speaks to his enemies at the gate.  
 Glory be to the Father and to the Son  
 and to the Holy Ghost.  
 As it was in the beginning, now and for ever,  
 world without end. Amen.

Hear, o heaven, my words,  
 full of desire  
 and suffused with joy.

I hear.

Tell me, I pray: who is she  
 who rising like the dawn,  
 shines, that I may bless her?

I shall tell you.

Tell, for she is beautiful as the moon,  
 exquisite as the sun which fills with joy  
 the earth, the heavens and the seas.

Mary.

Mary, that sweet Virgin  
 foretold by the prophet Ezechiel,  
 gate of the rising sun,

Such is she!

that holy and happy gate  
 through which death was driven out,  
 but life brought in,

Even so!

who is always a sure mediator  
 between man and God,

pro culpis remedium.

Medium.

Omnes...

Omnes hanc ergo sequamur,  
quæ cum gratia mereamur  
vitam æternam. Consequamur.

Sequamur.

Præstet nobis Deus Pater  
hoc et Filius et Mater,  
cuius nomen invocamus,  
dulce miseris solamen.

Amen.

Benedicta es, Virgo Maria,  
in seculorum secula.

a remedy for our sins.

A mediator.

All...

So let us all follow her  
by whose grace we gain  
Eternal life. Let us seek after her.

Let us follow.

May God the Father grant us this,  
and the Son and the Mother,  
on whose name we call,  
sweet solace for the unhappy.

Amen.

Blessed art thou, Virgin Mary,  
world without end.

## 10. Psalm 147 (vv. 12-20) *Lauda, Ierusalem*

Lauda Ierusalem, Dominum:

lauda Deum tuum, Sion.

Quoniam confortavit seras portarum tuarum;  
benedixit filiis tuis in te.

Qui posuit fines tuos pacem,  
et adipe frumenti satiat te.

Qui emittit eloquium suum terræ:  
velociter currit sermo eius.

Qui dat nivem sicut lanam:  
nebulam sicut cinerem spargit.

Mittit crystallum suum sicut bucellas:

ante faciem frigoris eius quis sustinebit?

Emittet verbum suum, et liquefaciet ea:  
flabit spiritus eius, et fluent aquæ.

Qui annuntiat verbum suum Iacob:  
iustitias et iudicia sua Israël.

Non fecit taliter omni nationi:

et iudicia sua non manifestavit eis.

Gloria Patri, et Filio,

et Spiritui Sancto.

Sicut erat in principio, et nunc et semper  
et in sæcula sæculorum. Amen.

Praise the Lord, O Jerusalem:

praise thy God, O Sion. For he hath  
strengthened the bars of your gates:  
he hath blessed thy children within thee.

He maketh peace in thy borders,  
and filleth thee with the finest of the wheat.  
He sendeth forth his commandment upon earth:  
his word runneth very swiftly.

He giveth snow like wool:  
he scattereth the cloud like ashes.

He casteth forth his ice like morsels:  
who will stand before his cold?

He will send out his word and melt them: he will  
cause his wind to blow and the waters will flow.

He sheweth his word unto Jacob,  
his statutes and judgements unto Israel.

He hath not dealt so with any nation:  
and he has not shown his judgments to them.

Glory be to the Father and to the Son  
and to the Holy Ghost.

As it was in the beginning, now and for ever,  
world without end. Amen.

## 11. Sonata sopra *Santa Maria*

Sancta Maria, ora pro nobis.

Holy Mary, pray for us.

## 12. Hymn *Ave maris stella*

Ave maris stella,

Dei mater alma,

Atque semper Virgo,

Felix coeli porta.

Sumens illud Ave

Gabrielis ore,

Funda nos in pace,

Mutans Evæ nomen.

Solva vincla reis,

Profer lumen cæcis

Mala nostra pelle,

Hail, star of the sea,  
life-giving mother of God  
and perpetual virgin,  
happy gate of heaven.

Receiving that 'ave'  
from the mouth of Gabriel,  
keep us in peace,  
reversing the name 'Eva'.

Loosen the chains from the guilty,  
bring forth light to the blind,  
drive out our ills,



Bona cunctis posce.

Monstra te esse matrem:  
Sumat per te preces,  
Qui pro nobis natus,  
Tulit esse tuus.

Virgo singularis,  
Inter omnes mitis,  
Nos culpis solutos,  
Mites fac et castos.

Vitam præsta puram,  
Iter para tutum:  
Ut videntes Iesum  
Semper collætémur.

Sit laus Deo Patri,  
Summo Christo decus,  
Spiritui Sancto,  
Trinus honor unus. Amen.

### 13. *Magnificat*

Magnificat anima mea Dominum.

Et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem  
ancillæ suæ, ecce enim ex hoc beatam  
me dicent omnes generationes.

Quia fecit mihi magna qui potens est  
et sanctum nomen eius.

Et misericordia eius a progenie  
in progenies timentibus eum.

Fecit potentiam in brachio suo;  
dispersit superbos mente cordis  
sui.

Deposuit potentes de sede  
et exaltavit humiles.

Esurientes implevit bonis,  
et divites dimisit inanes.

Suscepit Israel puerum suum,  
recordatus misericordiæ suæ,

Sicut locutus est ad patres nostros,  
Abraham et semini eius in sæcula.

Gloria Patri, et Filio,  
et Spiritui Sancto

Sicut erat in principio, et nunc, et semper  
et in sæcula sæculorum. Amen.

ask for blessings for all.

Show yourself to be his mother:  
may he receive through you our prayers  
who, born for us,  
deigned to be yours.

Peerless virgin,  
gentle above all others,  
when we are pardoned for our sins,  
make us gentle and pure.

Grant us a pure life,  
prepare a safe journey,  
so that seeing Jesus  
we may rejoice for ever.

Praise be to God the Father,  
glory to Christ most high,  
and to the Holy Spirit,  
triple honor in one. Amen.

My soul doth magnify the Lord.

And my spirit hath rejoiced in God my savior.

For he hath regarded the lowliness  
of his handmaiden, for behold from  
henceforth all generations shall call me blessed.

For he that is mighty hath magnified me,  
and holy is his name.

And his mercy is on them that fear him  
throughout all generations.

He hath shewed strength with his arm;  
he hath scattered the proud in the imagination of their  
hearts.

He hath put down the mighty from their seat  
and hath exalted the humble and meek.

He hath filled the hungry with good things  
and the rich he hath sent empty away.

He remembering his mercy has holpen  
his servant Israel,

as he promised to our forefathers,  
Abraham and his seed for ever.

Glory be to the Father, and to the Son  
and to the Holy Ghost

as it was in the beginning, now and for ever,  
world without end. Amen.

blu

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Handel and Haydn is grateful to the many individuals and businesses that have supported our production of Monteverdi's *Vespers*. Their time, talent and support have made this work possible.

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# Historical Timeline

- MARCH 24, 1815:** The Handel and Haydn Society is founded "to promote the love of good music and a better performance of it."
- DECEMBER 25, 1815:** The Society gives its first public performance at King's Chapel in Boston.
- JULY 15, 1817:** The Society Chorus performs for President James Monroe. (*President Monroe's March* is commissioned for the occasion.)
- DECEMBER 25, 1818:** First complete American performance of Handel's *Messiah*.
- FEBRUARY 16, 1819:** First complete American performance of Haydn's *The Creation*.
- 1823:** Beethoven is commissioned to compose a work for the Society but dies before taking on the commission.
- JANUARY 1, 1863:** The Society's Chorus performs for the Emancipation Proclamation celebration—Ralph Waldo Emerson, orator.
- MAY 5, 1878:** American premiere of Verdi's *Requiem*.
- APRIL 11, 1879:** First complete American performance of J.S. Bach's *St. Matthew's Passion*.
- OCTOBER 21, 1900:** First Handel and Haydn concert in the new Symphony Hall.
- DECEMBER, 1963:** The Society presents the first complete televised performance of *Messiah* for National Educational Television.
- 1967:** Thomas Dunn is appointed Music Director.
- 1985:** The Society's Education Program is established to serve young people with limited access to musical performances.
- JUNE 30, 1986:** Christopher Hogwood is appointed Artistic Director.
- JULY 1, 2001:** Grant Llewellyn assumes the role of Music Director as Christopher Hogwood becomes Conductor Laureate.
- DECEMBER, 2002:** The Society is inducted into the American Classical Music Hall of Fame in a ceremony at Symphony Hall.
- FEBRUARY 23, 2003:** First Grammy Award for the Handel and Haydn Society for a recording of Sir John Tavener's *Lamentations and Praises*.

# Upcoming Concerts

## 2003–2004 Season

### A ROMAN HOLIDAY

Masterworks performed by the Chorus and Orchestra from the young Handel infused with the energy and enthusiasm of his 3-year stay in Rome.

*Dixit Dominus (The Lord said)*

*Saeviat tellus inter rigores (Let the earth rage)*

Grant Llewellyn, conductor  
Dominique Labelle, soprano

FRIDAY, OCTOBER 24 8.00PM  
SUNDAY, OCTOBER 26 3.00PM  
Symphony Hall, Boston

### HANDEL'S MESSIAH

Our 150th annual performances of this holiday classic.

Grant Llewellyn, conductor  
Lisa Saffer, soprano  
Matthew White, countertenor  
Benjamin Butterfield, tenor

SUNDAY, NOVEMBER 30 3.00PM  
FRIDAY, DECEMBER 5 7.30PM  
SATURDAY, DECEMBER 6 3.00PM  
SUNDAY, DECEMBER 7 3.00PM  
Symphony Hall, Boston

### AN ITALIAN CHRISTMAS

Festive choral works of the Italian Baroque in the intimate setting of Jordan Hall.

Corelli *Christmas Concerto*  
Palestrina *O magnum mysterium (O great mystery)*  
Additional works by Gabrieli, Sammartini, and Torelli

John Finney, conductor

FRIDAY, DECEMBER 19 8.00PM  
SATURDAY, DECEMBER 20 8.00PM  
SUNDAY, DECEMBER 21 3.00PM  
NEC's Jordan Hall, Boston

### THE DEVIL'S TRILL

Devilishly difficult instrumental music by superstar violinists of the Baroque era.

Tartini *Devil's Trill*

Additional works by Tartini, Vivaldi, and Geminiani

Grant Llewellyn, conductor  
Daniel Stepner, violin

FRIDAY, JANUARY 16 8.00PM  
NEC's Jordan Hall, 30 Gainsborough Street, Boston  
SUNDAY, JANUARY 18 3.00PM  
Jesuit Urban Center, Boston

### BAROQUE LOVE DUETS

A Valentine's celebration with the Orchestra and two outstanding singers.

Bach *Cantata No. 49,*

"I go in search of thee with longing"

Handel *Apollo and Daphne*

Bach *Brandenburg Concerto No. 3*

Grant Llewellyn, conductor  
Christine Brandes, soprano  
Sanford Sylvan, baritone

FRIDAY, FEBRUARY 13 8.00PM  
SUNDAY, FEBRUARY 15 3.00PM  
Symphony Hall, Boston

### A MADRIGAL MYSTERY TOUR

The Chorus explores madrigals through the ages, including works by Gesualdo, Monteverdi, and Goehr.

Grant Llewellyn, conductor

FRIDAY, FEBRUARY 27 8.00PM  
NEC's Jordan Hall, Boston  
SUNDAY, FEBRUARY 29 3.00PM  
Jesuit Urban Center, Boston



## BEETHOVEN'S EROICA AND EMPEROR

Symphony No. 3, "Eroica"  
Piano Concerto No. 5, "Emperor"

Grant Llewellyn, conductor  
Kristian Bezuidenhout, fortepiano

FRIDAY, MARCH 26 8.00PM  
SUNDAY, MARCH 28 3.00PM  
Symphony Hall, Boston

## JAZZ/CLASSICAL FUSION

Grant Llewellyn leads Handel and Haydn Society Singers  
in a swinging program of jazz/classical fusion.

Grant Llewellyn, conductor

FRIDAY, APRIL 18 3.00PM  
Berklee Performance Center, Boston

## VIVALDI'S GLORIA TO VERDI'S AVE MARIA

Choral masterpieces by two Italian geniuses—exuberant  
and soaring.

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Vivaldi *Gloria*, RV 589  
Verdi "Ave Maria" and "Laudi alla Vergine Maria"  
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Grant Llewellyn, conductor

FRIDAY, APRIL 30 8.00PM  
SUNDAY, MAY 2 3.00PM  
Symphony Hall, Boston

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*New York Times*

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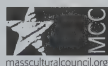
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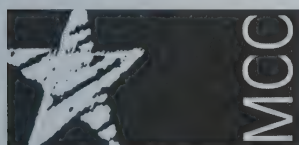
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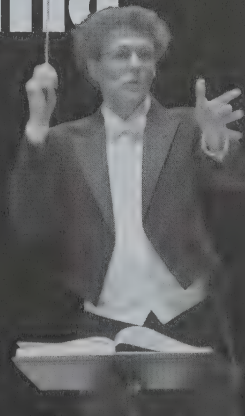
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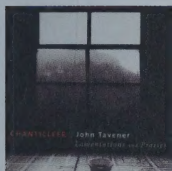
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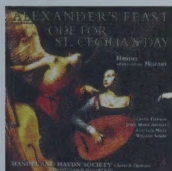
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